

# The Musical World.

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VOL. 43—No. 52.

SATURDAY, DECEMBER 30, 1865.

Price 4d. Unstamped.  
6d. Stamped.

MADAME SAINTON-DOLBY has the honor to announce that she will give a BALLAD CONCERT, at St. James's Hall, on Monday evening, January 8th, when she will be assisted by the following eminent artists:—Madame Rüdersdorff, Mlle. Drasdil, Mrs. Osborne Williams, Mr. George Perren, Mr. Lawford Huxtable, Mr. Denbigh Newton, and Herr Reichardt. Violin, M. Sainton. Pianoforte, Mr. Brinley Richards. Conductor, Mr. Bandegger. Madame Sainton-Dolby will introduce on this occasion an entirely new song, written by J. R. Planché, Esq., and composed expressly for her by Miss Virginia Gabriel, entitled "The Lady of Kienast Tower." Madame Sainton-Dolby will also sing Claribel's two popular ballads, "I cannot Sing the Old Song," and "Maggle's Secret," and Blumenthal's last song, "The Children's Kingdom." Madame Rüdersdorff will sing "She wore a wreath of roses," "She never told her love," and a new ballad. Herr Reichardt will sing a new song composed for the occasion, entitled, "You must guess," and "Thou art so near and yet so far." Mr. Perren will sing "The Death of Nelson," and "Come into the garden Maud." Mr. Denbigh Newton will sing Claribel's new baritone song, entitled the "Lifeboat." Stalls, 5s.; Balcony, 3s.; Tickets, 2s. and 1s., to be had of CHAPPELL and Co.; Mr. MITCHELL; KEITH, Prowse and Co.; and of Mr. AUSTIN, at St. James's-hall.

NEW PHILHARMONIC CONCERTS, St. James's-hall.—Conductor, Dr. WYLDE. Notice of the commencement of the 15th Season.—The dates of PUBLIC REHEARSALS for the season 1866 are fixed for Saturday afternoons, April 14th, 21st; May 12th; June 2nd, 16th. The dates of the Evening Concerts for Wednesdays, April 18th; May 2nd, 16th; June 6th, 20th. The subscription for the series is £3 2s. for stalls in area or balcony, £1 11s. 6d. for 2nd row balcony. Persons who were unable to obtain seats last season, can, by an early application, obtain the refusal of any that may become vacant. Names received at Mr. Austin's offices, St. James's-hall; KEITH, Prowse, and Co., 48, Cheapside; and by the Hon. Sec.

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MADAME BERGER LASCELLES requests all letters respecting engagements for Oratorios, Concerts and Lessons, in town or country, to be addressed to her residence, 3, York Street, Portman Square, W.

MISS BERRY.

MISS BERRY requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. DUNCAN DAVISON, 244, Regent Street, London, W.

MISS ROSE HERSEE will sing BENEDICT's Popular Variations on "The Carnaval de Venise" at Peckham, Feb. 6. London, 2, Crescent Place, Burton Crescent.

MISS ROSE HERSEE will sing "THE KNIGHT AND THE MAIDEN" (composed expressly for her by Mr. E. H. BERGER), at Jarrow, THIS DAY, Dec. 30th. London, 2, Crescent Place, Burton Crescent.

MRS. TENNANT begs to announce her return to town for the season. Terms, for Concerts, Oratorios, Soirées, &c., as well as for Instruction in Singing, may be obtained of Mrs. Tennant, 65, Maddox-street, New Bond-street, W.

WILLIE PAPE—Honored by the command of H.R.H. the Prince of Wales—will continue his TOUR through the Provinces.—Address—No. 6, Soho-square, W.

HERR REICHARDT will sing his popular *Lied*, "Thou art so near and yet so far," at Madame Sainton-Dolby's Ballad Concert.

MADAME W. VINCENT WALLACE,

Pianist to Her Grace the Dowager Duchess of Sutherland, begs respectfully to announce to her Friends that she will resume giving

## LESSONS ON THE PIANOFORTE.

After the Christmas Holidays.

Dec. 1st, 1865.—51, Ordnance Road, St. John's Wood, N.W.

HERR LEHMEYER begs to announce to his friends and pupils that he is in London for the season. All applications for Piano Lessons or Concerts to be addressed to Herr LEHMEYER, No. 1, North Crescent, Bedford Square.

MILLE. DRASDIL will sing BLUMENTHAL'S "The days that are no more," at Madame Sainton-Dolby's Ballad Concert, St. James's Hall, Monday evening, January 8th.

MADAME RUDERSDORFF, MR. GEORGE PERREN, and MR. LAWFORD HUXTABLE will sing RAMBOUGER'S admired trio, "I Naviganti," (The Mariners) at Madame Sainton-Dolby's Ballad Concert.

MADAME RUDERSDORFF will sing Signor RAMBOUGER'S New Venetian Song, "Beneath the blue transparent sky," at Madame Sainton-Dolby's Ballad Concert.

MISS FANNIE SEBRI will perform "The Harmonious Blacksmith," by Handel, and Two Romances, by Howard Glover, at Hackney, January 2nd, 1866. All communications, respecting engagements, address to her care of Messrs. DUNCAN DAVISON and Co., 244, Regent Street.

MR. FRANK ELMORE will sing his new song, "Airy Fairy Lillian," at the Beaumont Institution, Jan. 8th, and at Mr. Langhurst's Concert, at Canterbury, February 12th.

GOD BLESS THE PRINCE OF WALES.—The new accepted National Song, by BAXLEY RICHARDS, Esq., ditto, for four voices. A composition which has taken a recognised place among our hymns of loyalty followed.—Vide the Times, Dec. 27th (notice of the Surrey Theatre Pantomime).

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## PROFESSOR WYLDE'S LECTURES AT GRESHAM COLLEGE.

SECOND LECTURE ON "MUSICAL TASTE,"  
IN MICHAELMAS TERM, 1865.

At my first lecture in this term, I endeavoured to explain what is implied by the words "musical taste" as applied to persons who manifest a special faculty for discerning a charm in some music, incomprehensible to others.

I aimed, by an analysis of such natures as are assumed to be endowed with this attribute, to show that it consists of an "internal sense" whereby music, appealing to the imagination, awakens a train of ideas which arrange themselves into emotions of pleasure, suggested to the mind through the medium of the ear.

I called your attention to the universally received opinions of popular essayists, whose definitions of taste in general when analogically applied to music, admirably expound the quality of the mind or "internal sense" by which certain music is appreciated by certain persons, namely, through the peculiar attribute of "musical taste." I showed that it is not alone the sound which commends itself to the ear, through the medium of sensation, but it is the connection of musical sounds with *associative ideas*, the union of which produces effects upon the mind, which irrespective of judgment, resulting from scientific knowledge, or musical training, are so satisfactory in their impression, that emotions are awakened, and an internal sense excited, the sum of which can only be rendered in the word "taste."

I attributed to the discriminative action of this faculty, the preferences and dislikes, which so many make in their selections of music.

I defined it as the source of great mental gratification to some, whilst its absence was apparent in the total indifference or lack of appreciation in others.

I argued that musical taste can be developed by training, improved by careful study of high models of musical art, and thus changed in character and style; but I also endeavoured to show by reference to well established opinions and facts attested by observation, that "musical taste" originates in natural endowment, and owes its origin from a source hidden from research; it can neither be created by science, or improved by art, where nature has herself withheld the gift.

I desire now to call your attention to other sources of gratification derivable from music, which do not emanate from the exercise of that "internal sense" previously described, where critical analysis defines one kind of taste in music, as that which originates only in natural endowment, appeals only to the "inner sense" and defines preference by no other criterion.

"Taste" in general, besides being an "internal sense," has been described as the *joint exercise of perception and judgment*, on the ground that many objects fail to produce their full effect unless they can critically satisfy the judgment; and yet another definition of taste declares that there are many objects which, though deficient in some qualities which satisfy the judgment, yet appeal with such force to the imagination, that they suggest to the mind all the ideas which excite the pleasurable emotions resulting in "taste."

I purpose examining primarily the first proposition, and analogically applying to music the definition which resolves "taste" into the joint exercise of perception and judgment.

In doing this, the question naturally arises, "Is there any kind of music capable of exciting mental emotion in an auditor, who may be wholly, or in part deficient in the internal sense of taste, and yet who, by the exercise of perception and judgment, can derive gratification from the composition in question?" My opinion is, that there is; and in proof thereof I would cite that form of composition called "Fugue and Canon," the order and arrangement of which is peculiarly adapted to realize the emotion I have described, as resulting solely from the exercise of perception and judgment, perception in musical science, and judgment in musical art.

Musical compositions in the form of fugue or canon consist of a phrase or idea, which, when started, is repeated in different parts, and the recurrence of which, in alternating positions of a key, and elaborated with various combinations, whilst the phrase is preserved in a direct or inverted form; this class of composition heard by the trained musician, whether he be gifted with the internal sense of taste, or no, provided he be instructed to perceive the progression of the phrase, or idea, and is capable of pronouncing judgment upon the correctness with which it has been elaborated, is capable of affording a degree of gratification equal in intensity to the most exquisite perceptions of the internal sense, but wholly incomprehensible to the uninitiated. Now, I do not mean to assert that the fugue and canon form of composition is entirely destitute of interest to the un instructed listener, or that there are no fugues in which a sufficient amount of sensational element can be found to gratify a general auditory, but I maintain that the principal charm of that form of composition is derived from a careful study of the art of

counterpoint, and chiefly appeals to the learned musician, who, acquainted with the musical method developed in the work, is enabled to trace the phrase, and its answer, through all the intricacies of the various parts, through all the evolutions in which counterpoint revels, and realizes the satisfaction derived from the exercise of his judgment being called into activity.

Of course it will be understood that the exercise of this faculty requires for its subject a masterpiece of art, and admits of modification, only in judging of the two classes of fugues to which I have referred, viz., the sensational and the purely scientific. As illustrations of this form, I may mention the fugues of Bach, Handel, Mozart and Mendelssohn, and some other composers, many of whose works command admiration as much by their sensational beauty as by the wondrous ability displayed in their construction; whilst of the other class of fugue writers, I might quote with propriety the names of Luca de Marenzo, Fix, Hendel, Orlando de Lassus, Giovanni Urmanni, Manuel Gardsoso, and last but not least, Palestrina, and others of a contemporaneous period, to prove that some minds (especially such as derive intense gratification from the study of this style of music) can only be satisfied through the medium of that perception and judgment which delights in the science and forms of scholastic method wholly unrelieved by that sensational beauty which chiefly appeals to the imagination.

I have previously mentioned that there is a third definition of taste. I now propose saying a few words in reference to it. High literary authorities have defined it as the effect of the imagination, whose activity perceiving the idea intended in a design suffers its perceptions to supply deficiencies, which else offend the judgment. I can offer no better illustration of this definition of "taste" than by referring to certain works of art, which, whilst acknowledged to be *Chefs d'Œuvres* of sculpture, can only be said to be perfect in the limited sense I have attempted to describe. Take, for instance, the Farnese Hercules, the Gladiators in the Palace of Chigi, and the Apollo Belvidere. The very mention of these highly admired works of art suggests an excellence that, to many, seems synonymous with perfection, and yet we have the authority of Sir Joshua Reynolds for asserting that none of these figures represent the human form in its full perfection; indeed to the mind, undirected by the peculiar kind of taste I am considering, these sculptures constantly inspire feelings of disappointment and surprise; but to the beholder who views them through the medium of that taste which I am describing, the imagination perceives embodied in the statues the especial attributes they were designed to represent, and their peculiar excellencies are apparent. The Hercules becomes the representation of muscular strength, the Gladiators spring into life as the embodiment of matchless activity, whilst the Apollo fills the mind with conceptions of grace and ideal beauty far transcending even that which the mere external image presents. It is, then, as suggestive of the attributes of strength, activity, and grace, that these images become *Chefs d'Œuvres*; but, I repeat, they can only become so, to the mind which apprehends historically the characteristics of the Hercules, Gladiator, and Apollo, and to the intellect capable of satisfying the judgment through the exercise of the imagination which can detect those characteristics pourtrayed in the statues. How many musical compositions could I mention which require an interpretation founded on precisely the same quality of taste which discovers the peculiar merits of these statues! I cannot cite the music of Meyerbeer as illustrative of an excellence equal in degree to that which has immortalised the works of sculpture I have named, nor do I think it judicious to array the venerated antiquities of Greek art against any productions of modern times; but I find that the same "character of mind" that can, by the exercise of imagination, discover the ideal beauties of statuary only half revealed in execution, is necessary to appreciate many musical compositions of our own time, chief among which are *Les Huguenots*, *Le Prophète*, *L'Africaine*, and other productions of their justly esteemed composer. Nearly all Meyerbeer's music is suggestive of ideas which fail in actual musical representation, and therefore he presents us with a species of composition only capable of satisfying the judgment through the exercise of the imagination. Admitting that judgment requires correct form, order and design, in musical composition, Meyerbeer's music cannot fully satisfy the critic. In its appeal to the action of the "internal sense," which requires an idea so obviously represented in the music, that it matters not whether the listener be instructed in the science or not, Meyerbeer's music proves unsatisfactory; but when we admit that judgment may pronounce a verdict in favour of that which the imagination fills up, and to a mind capable of appreciating an idea, which the music even imperfectly suggests, these compositions of Meyerbeer become eminently calculated to please; and whilst they but half satisfy the judgment, except as suggestions for ideas to the mind, they are well adapted to find favour with the idealist and imaginative musical taste.

In the works of this composer, moreover, there is another remarkable feature illustrative of my subject. The passions of the human mind,

such as love, hatred, fear, anger, and revenge, are all more or less suggested by the music, though none of them are, or could be pourtrayed, so as to be actually manifest in its phraseology. That they can be even suggested by music, however, is an evidence of the composer's appreciation of the highest aims of genius; and though I doubt whether any work of art can ever become an impersonation of mental emotion in its completeness, the approximation to this representation constitutes a point of exceeding excellence, and the quality of taste I have been describing, compensates, by the power of imagination, for the deficiency of representative powers in the art, and by mentally elaborating the idea only partially developed in the composition, justifies the judgment, atones for some violations of the strict rules of science, and imparts a charm to a certain species of ideal music, amounting to the highest gratification that can be realized by "musical taste."

### ISRAEL IN EGYPT.

This oratorio, which has ever been regarded by musicians as one of the most stupendous monuments of their art, was written in the year 1738, and was the fifth work of the kind which its author produced in England. Like its great successor the *Messiah*, *Israel in Egypt* differs from all Handel's other oratorios in not being cast in a dramatic form, and in the words being entirely selected from the Holy Scriptures. The compiler of the texts is unknown; Handel himself has been supposed to have made the selection, but there is no evidence to warrant such an assumption; and as in no other instance has the choice of the text of his compositions ever been attributed to him (for the story of his resenting the interference of some of the bishops in respect of the words of the Coronation Anthem is too idle to merit serious notice), it may be reasonably doubted whether he departed from his usual course in the present case.

It was Handel's general practice to note upon his scores the times of the commencement and completion of the composition, as well as those at which he finished various intermediate portions of the work. The memoranda of this kind on the manuscript of *Israel in Egypt* are of a peculiarly interesting character, and furnish us with valuable evidence of the progress of the composition. They are as follows:—On the first page is written "15th October, 1738," and "Act No. 2;" and on this and the following page the author has twice commenced the oratorio, and as often erased what he had begun. On the page on which the work as it now stands commences, is written "Part No. 2 of Exodus." At the end of the chorus "And believed the Lord" are the words "Fine della parte 2da d'Exodus {October. 20} 1738. Over the chorus {October. 28} "Moses and the children of Israel" is written "Moses' Song, Exodus, chap. 15. Introit," and "Angefangen, Oct. 1, 1738" (i.e., begun, Oct. 1, 1738); and at the foot of the last page of the oratorio, "Fine, October 11, 1738; den 1 November, völlig geendiget" (i.e., completely finished, 1 November). Hence it appears that the work was begun and ended the 1st October and 1st November; that the actual time occupied on the composition was only seventeen days, viz., from the 1st to the 11th, and from the 15th to 20th October, the remainder of the month being devoted to the filling up and revision of what had previously been written; and that it was intended to call the oratorio *Exodus*. From the composer's manuscript we also learn the names of the singers to whom the several songs, &c., were entrusted on the first performance of the oratorio; viz., Signora Francesina, Mr. Savage, Mr. Beard, Mr. Waltz, Mr. Reinhold, and Robinson's boy; these names being written by the pencil of Handel over the solo pieces. The young vocalist, about whose name the great composer was so indifferent, was no doubt one of the choristers of Westminster Abbey, who were at that time under the mastership of John Robinson, the organist of that church.

The first performance of *Israel in Egypt* took place at the King's Theatre in the Haymarket, on 4th April, 1739, being thus announced:—

### HAY-MARKET.

At the KING'S THEATRE in the HAY-MARKET, this day, April 4, will be performed a New Oratorio, called  
ISRAEL IN EGYPT.  
With Several Concertos on the Organ, and particularly a new one. Pit and Boxes to be put together, And no Persons to be admitted without Tickets, which will be delivered this Day, at the office in the Hay-Market, at Half-a-Guinea each. Gallery, 5s. The Gallery will be open'd at Five, and Pit and Boxes at Six. To begin at Seven o'clock.

The work, there is reason to apprehend, was but coldly received, since on the following day it was announced for repetition on the 11th April, "with Alterations and Additions, and the two last Concertos on the Organ, being the last Time of performing it;" but on the 10th

April there appeared another announcement, in which it was stated that "the oratorio will be shortened and intermix with songs." What these songs were we learn from the original score, wherein Handel has pencilled their titles at the several places of their introduction. They were four in number, were all sung by Signora Francesina, and, with one exception, were in the Italian language. Whether the intermixture of the songs gained for the oratorio any additional favour is uncertain: no announcement was made on the next day, but on the 13th April one of the journals published the following letter:—

"TO THE AUTHOR OF THE 'LONDON DAILY POST.'

"Sir,—Upon my arrival in town three days ago, I was not a little surprised to find that Mr. Handel's last oratorio, *Israel in Egypt*, which had been performed but once, was advertised to be for the last time on Wednesday. I was almost tempted to think that his genius had failed him, but must own myself agreeably disappointed. I was not only pleased, but also affected by it; for I never yet met with any musical performance in which the words and sentiments were so thoroughly studied, and so clearly understood; and as the words are taken from the Bible, they are, perhaps, some of the most sublime parts of it. I was, indeed, concerned that so excellent a work of so great a genius was neglected; for though it was a polite and attentive audience, it was not large enough, I doubt, to encourage him in any future attempt. As I should be extremely sorry to be deprived of hearing this again, and found many of the auditors in the same disposition, yet, being afraid Mr. Handel will not undertake it without some publick encouragement, because he may think himself precluded by his advertisement (that it was to be for the last time), I must beg leave, by your means, to convey, not only my own, but the desires of several others, that he will perform this again some time next week.

"I am, Sir, your very humble servant, A. Z."

This was followed by the appearance of a paragraph on the next day, which stated that, "We are informed that Mr. Handel, at the desire of several persons of distinction, intends to perform again his last new Oratorio of *Israel in Egypt* on Tuesday next, the 17th inst." A third performance accordingly took place, and on the 18th April a fourth was announced for the 19th; but when the day arrived, the newspapers stated that *Israel in Egypt* had been advertised "by mistake," and that instead thereof *Saul* would be performed. Undaunted by this manifest want of success, Handel again announced his great work in the following season (1740), for performance on 1st April, "For that day only in this season." On this occasion the anthem composed by Handel in 1737 for the funeral of Queen Caroline, George the Second's wife, was prefixed as a first part, under the name of the "Lamentation of the Israelites for the Death of Joseph." The two parts of the oratorio itself with some omissions and additions, followed as the second and third parts. This time the noble work seems to have fared no better than on the previous occasions, and it was withdrawn for a period of six years, when Handel again ventured to bring it out. It was twice given during the season (on 17th and 24th March, 1756), this time with a first part made up by a selection, chiefly from *Solomon*; the original work, with interpolations and omissions, forming the second and third parts. On the 4th March, 1757, and 24th February, 1758, the oratorio was again given with apparently the same arrangement, and, with the exception of a performance at Oxford, these were the only times it was heard in the composer's lifetime. Thenceforward various "arrangements" were performed under the name of *Israel in Egypt*, until a century had passed since its composition; when on 18th March, 1838, the Sacred Harmonic Society ventured to perform the oratorio as originally written. But the good time had not even then arrived, and the interpolations and omissions were again resorted to for eleven years more, until at length the same body, on 23rd February, 1849, again tried the experiment of giving the work in its integrity, and this time with success, the oratorio having ever since been performed intact. It is not difficult to divine the causes of the original want of success of *Israel in Egypt*. The unusual structure of the work, consisting chiefly of choruses, the inadequacy of the executive means of Handel's day to give expression to the gigantic conception (a difficulty not yet wholly overcome, since, with all the attainments of modern choristers—attainments far exceeding those of many principal vocalists of Handel's time—it is sometimes perilous to venture on a performance of some of the more complex choruses, particularly "The people shall hear"), and the less generally cultivated taste of the audience, all contributed towards it. Now that, after the lapse of 124 years, its merits are fully acknowledged, it is listened to with reverence, and the verdict of the musician is confirmed by the general auditor.

It may be here incidentally noticed that, in 1746, Handel adopted into his *Occasional Oratorio*, composed to celebrate the defeat of the Pretender, several pieces from *Israel in Egypt*. In the composition of *Israel in Egypt*, Handel availed himself of some of his earlier works. Thus, his "Six fugues for the Harpsichord" furnished material for the choruses, "They loathed to drink" and "He smote all the first-born of Egypt," in the first part; and a *Magnificat* with Latin words for a

double choir, probably composed during his residence at Rome in 1707, was laid under contribution for seven or eight pieces in the second part.\* Some ideas in the first part were likewise derived from a serenata for voices and instruments, by Alessandro Stradella, whilst the chorus "Egypt was glad" is an adaptation of a canzona or organ-piece, by Johann Casper Kerl. The texts forming the first part of this oratorio are chiefly taken from the 106th and 106th Psalms, with the occasional introduction of particular passages from the 78th Psalm and also from the Book of Exodus. The words of the second part, consisting of the Song of Praise of Moses and the children of Israel on their deliverance, are wholly taken from the 15th chapter of Exodus.

W. H. H.

TURIN.—Signor Pacini's new "Dante Sinfonia" will be shortly performed here by the members of the "Circolo degli Artisti." These gentlemen inaugurated their present season by a grand concert, which was attended by the King and Queen of Portugal, the Prince Humbert and Amedeo, the Princess Clotilde, the Prince of Carignane, the Duchess of Genoa, etc. Nearly all the instrumentalists and vocalists were amateurs. After the concert, the King of Portugal expressed a desire to be entered on the list of members.—According to report the Corporation intend founding a school for choral singing and stringed instruments.—It appears that Government has at length determined on granting officer's rank to the bandmasters of the army. There will be two classes: lieutenants and sub-lieutenants. It is said the new arrangement will come into force on the 1st January, 1866.

FLORENCE.—(From an Occasional Correspondent.)—The Quartet Society of Classical German Music is in full activity. The chief patrons of its concerts, however, are foreigners, not nationally bound in prejudice against the goodness of all but Italian composition. Florence is the least backward among her sister cities, excepting, perhaps, Genoa, in that special branch of culture which consists in the admission of excellence wherever found in the melodious world. But here, also, the acknowledgment of German merit is but so-so, owing rather to the constitutional mildness of local manners towards all things and people in general—always excepting those that come from Piedmont—than to any enlightened readiness to acknowledge the genius of Mozart, Beethoven, Mendelssohn, Meyerbeer, and others not of Italian growth. The Società del Quartetto has, for this season, secured the co-operation of Herr Becker, one of the most accomplished violinists of the present day. His friend and companion, Herr Hilpert, is a good violoncellist. These gentlemen play sometimes at M. Pulezky's evening parties, the most cosmopolitan gatherings in Florence. At the last of these *conversazioni* I had the pleasure of meeting Vogt, who came here to induce the Government to try the wonderful invention by which the original vividness of colour in oil pictures is restored without being touched. Professor Vogt told me that in the covered gallery leading from the Uffizzi to the Pitti there are at least a thousand *quadri*, many from very good masters, heaped up in nooks and corners, in a shocking state of neglect and decay. This is the way in which jealous Florence watches over the conservation of her art treasures. These are the people who are raising a hue and cry against the northern barbarians who try to remove dirt which has been accumulating over what may be a precious piece of antiquity. I heard, Saturday last, a German pianist at that other villa of non-Florentine hospitality, the house of Mr. Williams, at the Tre Strada, now within extended Florence, and never so far for such as had the honour of being introduced to Mrs. Williams. Mr. A. Trollope, Signor and Signora Mario, Mr. Pulszky, and a number of English and American ladies and gentlemen were there enjoying the artistic pleasures with tea and chat and supper. In the evening Herr Schulz played "The Moonlight Reverie" and some songs without words. He is said to possess talent as a conductor of an orchestra, but he is a German, and accordingly the *Corriere Italiano* abuses him and the foreign ladies who patronise his aspirations to be somebody in particular.

#### RHABARBER.

[Of course Herr Rhabarber is not Dr. Rhubarb of the I.O.U. Club, and a Muttonian. But if he be, why has he Teutonised his name?—D. PETERS.]

\* Doubts have been attempted to be cast on this *Magnificat* being the composition of Handel, on the ground of a copy in the library of the Sacred Harmonic Society bearing the superscription "Magnificat del Rd. Signr. Erba," whence it has been argued that the work is the production of a composer of that name. It must, however, be remembered that the copy bears evident marks of having been made in England; that the only person bearing the name Erba, known in musical history, was an Italian violin-player (called by one biographer a Milanese, and by another a Roman), whose only recorded compositions were for his own instrument; and that there is a score of the *Magnificat*, in Handel's handwriting, amongst his other manuscripts at Buckingham Palace.

DARMSTADT.—*L'Africaine* continues to be most attractive. The demand for places is as great as ever. As some proof of this we will quote an anecdote or two published by *Das Signal*. It appears that a rich vineyard proprietor of the Rheingau desired two good places for a certain night, and spent about a couple of pounds in telegraphic messages, because he thought he might obtain better seats than those offered him. But while he kept thus changing and changing, tickets kept getting scarcer and scarcer, till at length he had the satisfaction of finding that all he could command was—standing room for two. Anecdote No. 2 is to the following effect: A select company of friends residing in the country at some distance from Darmstadt, having missed the train, hired an omnibus, which they dismissed on reaching town, as they meant to return home by rail. But the lumbering vehicle had been rather longer on the road than they anticipated. The opera had commenced, and not a place was to be procured for love or money. Of course they were highly indignant, and enraged. Equally of course, they adjourned to an hotel to slake their fiery passion. This required time, the more so as the wine was especially good. The result was that Meyerbeer's admirers found, on reaching the railway station, that the last train had already started. They now returned to the hotel, with the intention of sleeping there. But they were not the only visitors attracted by *L'Africaine*, and, unfortunately, some of the others had been beforehand, and secured all the beds in the house. Our friends now went to a second hotel, and, in due time, to all the hotels, taverns, wine-shops, and lodging-houses in the town. Everywhere they received, in answer to their request for accommodation, the same invariable reply: "Full! some gentlemen come to see the *Africains* have taken all our beds." As enthusiastic admirers of Meyerbeer, they could not fail to be highly delighted with such a state of things, but as weary mortals seeking a couch it was far from cheering. No resource was now left them save to perambulate the streets all night, and this they made up their minds to do. Even in this intention they were balked, however, for, whether they stole about too mysteriously, and resembled traitors and conspirators about to shake the rights of reigning sovereigns to the very centre by overthrowing the Grand-Ducal Throne, or, whether, *Bacchi pleni*, they ran into the opposite extreme and were more than usually noisy and obstreperous, they were eventually taken care of by the police, who marched them off to durance vile, where they had full leisure for reflecting on the undesirability of missing the train, when going to see *L'Africaine*. Far different, and far superior, was the plan pursued by a number of Meyerbeerites residing at Offenbach. These gentlemen hired a large waggon commonly used for removing goods, and furnished it with everything calculated for use and comfort. They provided a table, a sofa, and chairs; pies, hams, tongues, bread, wine, beer, and various other things too numerous to mention. They were not going to run any risk. When they reached their destination, they left their strange conveyance drawn up before the theatre, but returned to it, every time the curtain fell, to refresh their exhausted nature. At the termination of the performance, after Selika had breathed her last, a supper was laid out in the furniture-van, and, amid the clinking of glasses, and cheers for Meyerbeer and *L'Africaine*, the cumbersome fabric moved slowly off, its occupants, as they proceeded on their road, regaling with what strains they recollect from the opera the ears of the astonished Darmstaders.

ALEXANDRIA.—The operatic season was inaugurated at the Rossini Theatre by *La Traviata*.

MILAN.—Yesterday evening, at the Teatro Carcano, took place the first representation of *Lucia di Lammermoor*, with Frizzolini as the heroine, aided by the tenor Sarti, and the baritone Gustave Garcia. The execution was not in all respects perfect, but was raised to a high degree of musical and artistic excellence by Madame Frizzolini. It might be possible to find a more ardent Lucia, but it would be impossible to find a more perfect vocalist; and no one could more admirably, or in more loving and poetical accents, reveal the delicate mysteries which are concealed in the heart of the Scottish maiden. Madame Frizzolini was admirably seconded by Signora Sarti and Garcia, who shared with her the applause. It is to be regretted that the *mise en scène* left much to be desired, and that the Scottish cavaliers presented themselves, at the wedding festivities at Ashton Castle, in the Turkish trowsers worn by them at Antioch (in *I Lombardi*). The dress of Lucia, also, although certainly elegant in itself—with its abundant crinoline, long train, and fashionable trimming—formed a singular contrast with the little Scotch petticoat ("gonnellino," Qy. kilt?) and the naked legs of her brother. It would seem that the Scottish heroine must, in imagination, have foreseen the fashions of the time of Louis XV.—Mdlle. Adelina Patti will appear at the Teatro Regio, Turin, Dec. 20, in *La Sonnambula*. The second representation will take place Dec. 22. On the 26th, 28th, and 29th, the unrivalled artiste will appear in *Il Barbiere di Siviglia*.—*The Pungolo*, Milan, Dec. 14th.

[December 30, 1865.]

## MONDAY POPULAR CONCERTS. Director—Mr.

S. ARTHUR CHAPPELL.—The director begs to announce that the EIGHTH SEASON of the MONDAY POPULAR CONCERTS will commence on Monday evening, January 15th, 1866, and that the performances of the series will take place as follows, viz.:—

Monday, January 15th.	Monday, March 19th.
Monday, January 22nd.	Monday, March 26th.
Monday, January 29th.	Monday, April 16th.
Monday, February 5th.	Monday, April 30th.
Monday, February 12th.	Monday, May 14th.
Monday, February 19th.	Monday, May 28th.
Monday, February 26th.	Monday, June 11th.
Monday, March 5th.	Monday, July 2nd (extra concert for the benefit of the Director).
Monday, March 12th.	

Seven Morning Performances will be given on Saturdays—February 10th, 17th, 24th; March 3rd, 10th, 17th and 24th.

Herr Joachim will appear on February 12th, and at every succeeding concert up to Easter.

Signor Piatti will make his first appearance on Monday, February 19th, and continue to hold the post of principal violoncello till the end of the season.

Mr. Charles Hallé will appear at the second and third (January 22nd and 29th), and Madame Arabella Goddard at the fourth and fifth concerts (Feb. 5th and 12th).

Subscribers names received by CHAPPELL & CO., 50, New Bond Street.

For the accommodation of those who may desire to occupy the same seats at every performance, the Director proposes to issue subscription tickets at 25 (transferable), entitling holders to a special Sofa Stall, selected by themselves, for the whole series of 23 concerts, viz., 16 Monday Evenings, and 7 Saturday Mornings.

Subscription £1 10s.

Herr Straus is engaged as principal violin for the first five concerts.

## PROGRAMME OF FIRST CONCERT.

(BEETHOVEN NIGHT.)

## PART I.

QUARTET, in E flat, Op. 74, No. 10—MM. STRAUS, L. RIES, H. WEBB, and PAQUE	Beethoven.
LIEDER KREIS—MR. SIMS REEVES	Beethoven.
SONATA, in D, Op. 10, No. 3, Pianoforte—MR. FRANKLIN TAYLOR.	Beethoven.

## PART II.

SERENADE, in D major, Op. 8, Violin, Viola, and Violoncello—MM. STRAUS, H. WEBB, and PAQUE	Beethoven.
SONG, "Adelaide"—MR. SIMS REEVES	Beethoven.
SONATA, in A, Op. 12, No. 2, Pianoforte and Violin—MR. FRANKLIN TAYLOR and Herr STRAUS.	Beethoven.

CONDUCTOR—MR. BENEDICT.

To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s., to be had of AUSTIN, 28, Piccadilly; KEITH, PROWSE, & CO., 48, Cheapside; and CHAPPELL & CO., 50, New Bond Street.

## WALLACE MEMORIAL FUND.

The Committee of this Fund, intended for the benefit of the Widow and Young Children of the late eminent composer, W. Vincent Wallace, have great pleasure in announcing that the

## FIRST MEMORIAL CONCERT

will take place at the Hanover Square Rooms (kindly granted for the purpose by the proprietor, ROBERT COCKS, Esq.), on Thursday evening, January 4th, 1866, when a SELECTION FROM THE WORKS OF MR. WALLACE will be given. The following distinguished Artists have volunteered their services on the occasion, viz.—

Madame LEMMENS-SHERRINGTON, Miss WHYTOCK, Mr. W. H. CUMMINGS, Mr. J. G. PATEY, Mr. H. BLAGROVE, M. LEMMENS.

Programmes and Tickets of all the Musicians. Donations to the Fund may be sent to the Hon. Sec., care of CRAMER and CO., 201, Regent Street, who will also receive the names of artists desirous of assisting at the Second Concert in February.

## TO MUSICAL LECTURERS AND PROFESSORS.

M. R. JOSEPH GODDARD has the copyright of a few original MUSICAL LECTURES to dispose of.—136, St. Paul's Road, Camden-square, N.W.

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To ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & CO.'S, 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

To PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street.

To CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## TO CORRESPONDENTS.

LASTRIA SHOLYTINA, March Fern.—Does our correspondent remember a certain passage in Sir Thomas Brown's *Hydrocephalus*—beginning "The rural charm against dodder, tetter, and strangling weeds," &c.? If not, let him consult Mr. Horace Mayhew.

PECUS.—The 22nd Ode, Book I.—"Integer vita sclerisque purus," &c. The Ode to Muscus. Pecus is a wag.

A. S. S.—A symphony in F minor by G. A. Macfarren, a symphony in E flat by Mr. G. Cakin (sen.), an overture in C minor by Mr. German Reed, 1835.

## The Musical World.

LONDON, SATURDAY, DECEMBER 30, 1865.

THE Neue Berliner Musik-Zeitung has been publishing some very interesting papers under the heading of "Beethoven and Marie Pachler-Koschak." So acceptable do we think they will prove to our readers, that we give a translation of them.

In the supplement to the Augsburger Allgemeine Zeitung, of the 24th July, 1865, a notice of Beethoven's Letters as edited by Nohl contains the following observations word for word:—

"The unhappy Master was again carried away in the year 1816 by a violent passion, the object of his affections on this occasion being Madlle. Marie Koschak of Gratz, a highly accomplished *dilettante* in art, who afterwards became the wife of Dr. Pachler, an advocate, and, also, played a friendly part in Schumann's life."

Let the son of Madame Marie Pachler-Koschak himself give an explanation that will cause the above assertion to appear extremely hazarded, if it does not entirely refute it, and which will, at any rate, add some not unimportant touches to the portrait of the great master.

Scarcely had the third edition of Schindler's *Biography of Beethoven* been published, before Mr. Thayer, who was then collecting materials of the same nature, made enquiries of me concerning the correctness of the assertions contained in Vol. I., P. 95 of that work, it having struck him and others that, without any doubt, the lady referred to in the passage in question was my Mother. I communicated to him with the greatest pleasure what I had learnt from my Mother herself about her acquaintanceship with Beethoven, and showed him the few things she possessed written in the master's own hand, so that he might take a copy. The result of this was to convince us beyond a doubt that either the facts or the dates in Schindler's book, as far as they concern my Mother, are *wrongly given or erroneously interpreted*. Since then years have elapsed. Meanwhile, Mr. Thayer has published merely a chronological catalogue of Beethoven's works; but has not been able to complete the Biography. As, however, in the interim, Herr Nohl has collected and published Beethoven's Letters, giving, in his

\* Addressed to the Editor by Dr. Faust Pachler.

† Munster, 1860. 2 vols. 8vo. Aschendorf.

‡ Berlin, 1865. 8vo. Published by Schneider.

§ Stuttgart, 1865. 8vo. Cotta.

remarks on Letters 80 and 135, my Mother's name at full length, and, after the example set by Schindler, mixing it up with a love affair of Beethoven's, which, as a natural consequence, is going the round of the papers, I consider myself justified, nay more: bound to make public the refutation with which I furnished Mr. A. Thayer of Schindler's, and consequently Nohl's statements.

Schindler refers to my Mother the passionate contents of a fly-sheet, or page from a diary, a fac-simile of which is appended to Vol. I of his book, and, in support of his assumption, depends upon certain information supplied by Mdlle. Gianatasio del Rio.

Let me now give the two extracts in question.

The first, that is to say what Beethoven himself wrote,\* and which Schindler attributes to the year 1817 or 1818, runs as follows:—

"Only love—yes, only that is able to render your life happier—oh, God!—let me at least find her—yes, the one—who strengthens me in virtue—who is allowed to me. Baden the 27th Sept.—the M. drove by, and it appeared as though she looked at me."

Here is the second, namely Schindler's explanation:—

"The object of this autumnal love was well-known to the author, and two letters addressed by her, in the years 1825 and 1826, to Beethoven when she had been subsequently married at Gratz and become Mad. M. L. P.—r, are comprehended in the correspondence left by Beethoven and now in my possession. Beethoven cherished for many years his affection for her—and it was not a secret to her. To her and to no one else can we refer the confession made by Beethoven in September, 1816, to the principal of a boys' school, *Gianatasio del Rio*, and given by the latter's daughter in the notice of Beethoven, which (together with twenty-eight letters from Beethoven to *Gianatasio*) was printed in the *Gränzblatt* for the second quarter of 1857. This confession was to the effect that he was unhappy in his love; that five years previously, he had made the acquaintance of a person with whom he should have considered it the greatest happiness of his life to be more nearly connected. Such a thing, however, was entirely out of the question; almost an impossibility, a chimera, and yet the matter was in the same state as on the very first day. This harmony he had not yet found. The affair, however, had never been brought to a declaration, but he had not been able to get it off his mind."

Schindler says "the affair had never been brought to a declaration," and yet he asserts that Beethoven's partiality for my Mother "was not unknown to her." However possible this might have been of itself, as women generally divine a passion inspired by themselves, it appears extremely improbable in this particular instance. Though no lady, indeed, could have any reason to be ashamed of the love of a Beethoven, especially when it assumed so discreet a form, and though my Mother reposed the most flattering confidence in me, never did she, in the remotest manner, let fall a hint that, at any time, she had perceived on the Master's part an "autumnal" partiality for herself. For the present, therefore, I cannot see why Schindler should assert that, in his opinion, the Master's partiality was "not a secret to her." Schindler goes on to say "to her and to no one else," etc., adding that Beethoven's confession respecting her was made in September, 1816, and referred to some one with whom he had become acquainted "five years previously (that is in the year 1811). But Beethoven did not make my Mother's acquaintance till the year 1817.

It appears, therefore, that it was not Marie Pachler-Koschak but some other "person" who was Beethoven's last love, and, at any rate, Nohl is wrong when he says in his remark on the Letter, of the 8th March, 1816, sent by Beethoven in Vienna to Ries in London, that the passage: "All sorts of kind things to your wife. Unfortunately, I love no one, I only found one, whom I shall probably never possess"† refers to my Mother. I am strengthened in my opinion all the more, because Schindler supposes the leaf already mentioned to have been written in the year 1817 or 1818, and, at the same time, speaks of M. L. P.—r as having been "sub-

sequently" married. But my Mother had been married since the year 1816, and spoke to Beethoven only in the years 1817 and 1823. This incorrectness of date alone renders Schindler's whole explanation liable to suspicion, especially as he was personally acquainted both with *Marie's husband and brother-in-law*.

I regret, therefore, that Herr Nohl, who applied to me when he was about to publish *Mozart's Letters*,\* should have unhesitatingly repeated, without inquiry or test, these assertions of Schindler's. Had he investigated the matter more carefully, he would have found that my mother was distinguished by Beethoven for quite another reason than that assigned by himself and Schindler: not because she was a beautiful woman, but because she was an admirable pianist.

Since, however, Marie Pachler-Koschak has been mentioned so prominently in connection with Beethoven, the admirers—and biographers—of the latter may not be sorry to obtain some information respecting a lady to whom his last love is said to have been devoted. The details which follow are derived partly from the lips of my Mother herself, and partly from various papers left by her, letters, bills, and so on. For their accuracy I will vouch. To them may be added various extracts from letters addressed to her, letters treating of the latter days of Beethoven's life, and, also, correcting or completing the first statements made by Schindler. The good "ami de Beethoven," as Schindler was derisively called in Vienna,† used his materials in a very uncritical manner, and relied with far too much levity on his recollection.

FAUST PACHLER.

(To be continued.)

To the Editor of the MUSICAL WORLD.

SIR,—The success of Meyerbeer's last great work in Germany bids fair to equal that excited by any of his previous compositions. This is especially the case at Darmstadt, but, just as there is no rose without a thorn, there is no triumph quite unalloyed. Will you permit me to bring under your notice the following letter, addressed to a German contemporary, to prove that there are some persons even in Germany who are living witnesses of the truth of the old, old, proverb: "A man is no prophet in his own country":—

"DARMSTADT.

"The telegraphic messages and accounts in the various papers will long ere this have made known to you the extraordinary impression produced by *L'Africaine* here. I have, therefore, only to state that the writers in the newspapers of our city, as well as those of the neighbouring towns, who are proud of the impartiality and correctness of their musical criticisms, display a perfect unanimity of opinion. Allow me to refer to the judgment pronounced by the most severe of all our local critics, the critic of the *Hessische Landeszeitung*, and to make a few quotations from what he says, as the best evidence of the attention paid by us to the movement going on in art-criticism: 'To shrug up one's shoulders when Meyerbeer is mentioned, is, as everyone knows, the right thing to do among "professionals." Why not? Did not Schumann, a master of the first rank, write, in the year 1857, a notice on the *Huguenots*, in terms not quite worthy of so noble a mind as his? Schumann, who, according to Hanslick, the art-critic, was a mild, and frequently too mild a judge, set a mischievous example by his famous criticism on the *Huguenots*; for it subsequently was regarded as a mark of classical taste to perceive in Meyerbeer the acme of musical *Refinement*, and to declare this on every possible occasion.—We know very well that there are in Germany a large number of writers upon music who entertain a contemptuous opinion of all modern opera, who possess no other critical standard than the classics, and who, with this, strike at one blow to the ground all the "modern abortions" produced by a striving after effect, and a frivolous tickling of the senses.' Of course in each instance, the 'vitiated' public is roundly lectured. We may boldly

\* Schindler does not say, however, how or when he came across this flyleaf, or whence he obtained it.

† Nohl, *Beethoven's Letters*, p. 135.

\* Nohl, *Mozart's Letters*, 1865. 8vo. Published by Mayr, Salzburg.

† It is said that he actually had visiting cards on which the above words were added to his name, as "Conseiller antique," or similar ones are added to those of other persons.

assert of any critic who sees in Meyerbeer nothing to praise and nothing to admire, simply because Meyerbeer was *speculative*, that he possesses no knowledge of opera, that is, of what renders music dramatically and theatrically effective.—We Germans write much better *music*, but the Italians have produced far more good *operas*. This avowal cannot hurt our feelings, for opera is the *only* field of music cultivated by the Italians. When a German happens to excel in operatic compositions all foreign rivals, and, for half a century, commands the admiration of all Europe—then the simplest patriotic feeling of propriety ought to render impossible the unworthy and carping tone in which German critics so often speak of Meyerbeer.—*L'Africaine*—as far as abundant melody is concerned—stands next to *Robert le Diable*, while, in a dramatic light, it disputes the palm with the *Huguenots*; without entirely possessing the powerful and overpowering character of the latter, it rises, in many pieces, to that deeply-moving and mighty expression which belongs to Meyerbeer more than to any other modern composer.”

The word “Raffinement” which I have left untranslated is rather a difficult one to render. The nearest approach to it, as used here, is “artificiality” or “affectedness.”

I think that, after perusing this letter from Darmstadt, you will agree with me that it is a great pity that some of the “professionals” (“Musiker vom Fach”), who shrug up their shoulders at the very mention of Meyerbeer’s name, can not write in the same “artificial” or “affected” style that Meyerbeer wrote in. I furthermore think that, like me, you will go so far as to promise you will not shrug up your shoulders at them, if they ever do.

Yours, X.

MR. BENEDICT has visited Norwich this week, on the business of the forthcoming musical festival.

THE BACH SOCIETY.—We much regret to hear that the report about the approaching “wind up” of the Bach Society is not unfounded. It deserved a longer life. Its object was most admirable, and its dissolution will be regretted by all who care for high-class music, and who look upon the great John Sebastian as the father of harmony.

BRIGHTON (*From a Correspondent*).—The last of Madame Arabella Goddard’s “Pianoforte Recitals” (Wednesday evening, 30th ult.) was the most successful of the three. The “Pavilion” was literally thronged with “fashion” and genuine connoisseurship. For this audience of élite, the fair pianist played her very best; and a richer, more varied, more refined treat was never given to amateurs of the instrument over which she supremely reigns as queen. A mere sketch of the programme will suffice to show that this “Recital” fully equalled, if it did not indeed surpass, either of its predecessors in sustained musical interest. The first piece was W. Sterndale Bennett’s exquisitely graceful *Rondo Piacevole* (in E). To this succeeded a bouquet of contrapuntal flowers, from the gardens of three of the rare old masters, viz.—the melodious Fugue in B flat, from Handel’s first set of *Six Fugues for the Harpsichord* (which have nothing to do with the five Fugues belonging to the *Suites de Pièces*); the famous “Cat Fugue” (in G minor), of Domenico Scarlatti; and the Prelude and Fugue (in G major) from the second book of the *Clavier wohl Temperirt* (“48 Preludes and Fugues”). After the intricate mazes of the fugue came the elegant strains of an *Andante* (in E flat), by Hummel, once universally popular, and now re-welcomed with delight as something quite as good as new. Then we had Beethoven’s *Mondschein Sonate* (“Moonlight Sonata”—in C sharp minor); and, lastly, Benedict’s incomparable *fantasia* on “Where the bee sucks.” The *Rondo* and the *fantasia* were both encored. Madame Goddard’s performance was superb from first to last. I shall not take up your space in attempting a description of it; but I must add that, so far as I am able to judge, she is playing this year better than ever. True, it is difficult for such an artist to stand still. The chaste and unaffected singing of Mrs. George Dolby, in songs by Mozart, Benedict, and Wallace, was an agreeable episode in a charming entertainment. Mr. Ardley was the accompanist.

[Our correspondent is thanked for his contribution, which at the same time would have been still more welcome a month or so earlier.—D. PETERS.]

## PARIS.

(*From our own Correspondent*.)

M. Flotow—or M. de Flottow, as he is called here—has journeyed all the way from Germany to superintend the production of his opera *Martha* at the Théâtre-Lyrique. Not merely to superintend his opera, however, since its production involved very serious changes which M. Carvalho would not take upon himself to see carried out without the sanction and even presence of the composer. M. Carvalho is prone to alteration in classic operas and prompt to undertake them—witness how he has handled *Der Freischütz*, the *Nozze di Figaro*, *Il Flauto Magico*, and other works of the great masters, which more conscientious and less daring managers would have shrunk from attempting. We may naturally suppose that M. Carvalho looks upon M. Flotow, or de Flottow, as a great master, and consequently he treats the work of a great master, as is his custom, as though it stood in need of revision and amendment. Nevertheless, as M. Flotow himself approved of the alteration in *Martha* no one has a right to find fault with the manager of the Théâtre-Lyrique, nor has the public serious cause to grumble. *Martha* was a very pretty opera as it stood, and, for my own part, with all the “improvements” accomplished and the additions made, I cannot help thinking that the general effect is not so good as it was. The score is now enlarged by the introduction of three pieces from M. Flotow’s opera *L’Ame en peine*, one of them being the celebrated couplets, “Dès le matin, j’ai paré ma chaumiére,” with other words written by M. de St. Georges, who, by the way, was the author of the ballet *Lady Henriette; ou, la Servante de Greenwich*, produced at the Opéra in 1844, and which was the original of *Martha*. It is strange—not, however, altogether unaccountable—that so well informed a writer as M. Gustave Bertrand of *Le Ménestrel*, in his notice of the first performance at the Théâtre-Lyrique, when narrating the origin and history of the subject tracing the various ways in which it had been employed, should have entirely overlooked Mr. Balfé’s *Maid of Honour*. Was M. Bertrand ignorant of the existence of the English work? or did he wilfully conceal it? In order to strengthen the earlier part of the opera, the “Beer Song,” sung by Plumkett, has been transferred from the third to the first act, the effect of which, in my opinion, is only to weaken the third act. The grand soprano air from the *L’Ame en peine* has been interpolated merely to permit Mdlle. Nilsson to triumph in her high notes, where the young Swedish songstress can triumph. Altogether, I prefer the unadulterated *Martha*, which is certainly not a *chef-d’œuvre*, but is an exceedingly agreeable work, and, it may be, is destined to live longer than more lordly and profounder compositions. What the changes may effect in the attraction of the opera remains to be told. What a pity that M. Carvalho is nothing if not meddlesome. M. Flotow, or de Flottow, remained for the second representation, and was so satisfied with the music and the performance that he started off back to Germany. The following is the distribution of the characters in *Martha* at the Théâtre-Lyrique:—*Martha*, Mdlle. Nilsson; *Nancy*, Mdlle. Dubois; *Lionel*, M. Michot; and Plumkett, M. Troy. Mdlle. Nilsson was encored in the “Last rose of summer,” but the sentimental *cantabile* is evidently not her style. She gave some parts of the music with charming effect, and the brilliancy and purity of her high tones in the “Spinning-wheel” quartet told wonderfully well. Mdlle. Dubois is not an artist of the first force, but contrived to elicit an encore in the “couplets de chasse” in the third act. Nor can I say much for M. Michot, who roared lustily when the opportunity was afforded him, and who, with forbearance, would do something. M. Troy was more to my taste in Plumkett, singing and acting like an artist, and always without a seeming endeavour to do too much. He was called on to repeat the “couplets de chasse” in the third act and the air borrowed from *L’Ame en peine*. The band and chorus were excellent, and the performance a decided success.

Poor M. Bagier has put his foot in it again at the Italiens. What could have induced him, with such a company, to produce Donizetti’s *Maria di Rohan*, one of his very weakest works, and which nothing short of the genius of Ronconi could have rendered tolerable in representation? Signor Delle-Sedie is an admirable artist, but his grasp is feeble with a part that necessitates the highest tragic powers. Moreover, why, with Signor Fraschini in the theatre, assign the tenor part to Signor Nicolini, who is entirely

out of his line in anything that requires force and passion. Mdlle. Calderon is fit only to undertake characters like Adalgisa, which belong to the repertory of the *comprimaria*. In a theatre like the Italiens, the assignment of *prima donna* parts to Mdlle. Calderon is "out of all cess." I liked much better Mdlle. Zeiss, who made her *début* in Gondi. This young lady—German I should think from her accent—has a fine, powerful, well-rounded contralto voice, which she uses like a well-skilled singer. She has, moreover, a good appearance, and treads the boards as though she had been born on them. A want of finish in her vocalisation, and a little ruggedness in her style, may surely be amended. Mdlle. Zeiss was loudly and unanimously encored in the *romanza* in the second act. I may fairly add that the fair *débutante's* success was decided. The audience at the Italiens have recently been more numerous and brilliant than since the commencement of the season. Your ex-correspondent, Rippington Pipe, accounts for this by supposing that even the expected coming of Adelina Patti attracts the subscribers and the public to the Salle Ventadour. I confess the supposition is too subtle for my poor comprehension; but *entre nous* our friend R. P. is profoundly smitten with the young *diva*. As R. P. never condescends now to read the *Musical World*, I may safely entrust this secret to your columns.

Madame Marie Cabel has reappeared at the Opéra-Comique in the *Ambassadrice* of Auber. She was received the first night with the most enthusiastic plaudits from all parts of the theatre. Until next week your readers must be content with my telling them that the fair and accomplished songstress sang most delightfully, and that her voice seemed to have lost nothing of its peculiar charm.

The second performance of the second series of Popular Concerts of Classical Music was given on Sunday last. The following was the selection:—Overture to *Struensee*—Meyerbeer; Symphony, No. 51—Haydn; Adagio from the Clarinet Quintet (clarionet, M. Grisez)—Mozart; Music to *Le Comte d'Egmont*—Beethoven.

The rumors about the Abbé Liszt, alluded to in my last, was, as I supposed, a perfect *canard*. The Pope never asks any one beneath a Cardinal, or a Prince of the Blood, to dine with him on great festival days; and, as for the new King of the Belgians, he cannot bear plum-pudding, showing a decided preference for cheese-cakes. It is strange how these reports get abroad.

Paris, Dec. 26.

MONTAIGNE SHOOT.

MR. WALTER MACFARREN has been elected a member of the Philharmonic Society.

HERR LUDWIG STRAUS has arrived in London.

VIENNA.—Mr. T. Dubez, harpist to the Countess Esterhazy, lately performed in one of our concerts a brilliant fantasia on Meyerbeer's "Dinorah," by C. Oberthür, with so much success, that he was enthusiastically recalled, when he gave the same composer's graceful harp solo, "Cascade."

MR. AUGUSTUS HARRIS has left London for Vienna, *via* Paris. His employment during his absence will be courting—new singers for the Royal Italian Opera.

MADRID.—Signor Mario has appeared in *Faust* with extraordinary success. He was seconded by Madame Rey-Balla (*Marguerite*) and Signor Merly (*Mephistopheles*). Madame Rosa Caillag, the celebrated *cantatrice*, who, it was generally supposed, had retired from the stage, is engaged by M. Caballero del Saz, director of the Madrid theatre. Mr. Charles Adams, the English tenor, will shortly make his first appearance as Vasco di Gama in the *Africaine*. The Queen of Spain has just named as director, without remuneration, of the Imperial Conservatory of Music and of Declamation, Don Adelardo Lopez de Avila, member of the Spanish Academy of Madrid.

MR. GEORGE LAKE, the well-known composer, organist, and critic, died on Christmas day after a lengthened indisposition, during the progress of which but little hope was ever entertained of his recovery. Mr. George Lake was the composer of an oratorio called *Daniel*, which was performed at St. Martin's Hall with success, and was subsequently published. He was also editor of a weekly journal, since defunct, called *The Musical Gazette*. A more amiable man was never regretted by a large circle of friends.

#### CRYSTAL PALACE CONCERTS.

Perhaps the most perfect achievement of the Crystal Palace Band, since Herr Auguste Manns "created" it, was its execution of Schumann's second (not second-best but first-best) symphony—the symphony in C major. This was at the last concert but one, another admirable feature in which was Mendelssohn's *Hebrides* overture. The remainder of the programme consisted, among other things, of Vieuxtemps' *Fantaisie Caprice* in A, played by Mr. H. Blagrove, with a number of vocal pieces, contributed by Mdlles. Sinico and Edi, and Signor Stagno, the best of which was Anchen's second air from *Der Freischütz* (by Mdlle. Sinico—viola, Mr. Stehling). There was also the new *Hymne* which M. Guonod has composed, as *offertorium*, in his Mass for St. Cecile—for solo violin (Mr. Blagrove), with orchestra, and which we conscientiously advise M. Guonod to suppress.

At the last concert, Mr. Henry Smart's *Bride of Dunkerron* was given entire. As far as the orchestra was concerned, it was the best performance we have yet heard of this romantic and beautiful *Cantata*; the solo singers, too—Madame Rudersdorff, Messrs. Cummings and Lewis Thomas—were all that could be wished; but the chorus was by no means up to the mark. *The Bride of Dunkerron* has yet to be afforded a chance of appreciation through the medium of an unexceptionally good performance. Luckily it can keep. Weber's overture to *Euryanthe*; a romance from *La Reine de Saba* (Mr. Cummings); a *Valse*, by Raudegger (Madame Rudersdorff); M. Gounod's "Nazareth" (Mr. Thomas, with chorus); and the third and greatest overture to Beethoven's *Leonora*, completed the programme.

During the Christmas festivities, the Saturday Concerts will enjoy an interval of repose. The briefer that interval, the better for all true lovers of music.

#### CRYSTAL PALACE.

Holding the lead as a place of popular resort, the Crystal Palace will this year outdo itself in attractions. The splendour of the decorations in the Centre Transept has never been approached in this country. Banners, shields, golden eagles, silver plumes, masks, flags, mottoes, garlands, and wreaths clustering around the girders and columns, and depending from the arched roofs, present a *coup d'œil* of surpassing effect. In the centre, the proscenium of the new Theatre towers up eighty feet high. On the opposite side, in front of the Orchestra, backed by the Handel Festival Organ, is reared the ascending platform of the new gymnast Signor Ethardo. The great Christmas Tree, fully ornamented and decorated, nearly fills up the northern end of the Nave. The statuary and hanging baskets, the camellias in bloom, and other plants, combine to present a scene of great beauty. Popular amusements are also provided, such as can scarcely fail to draw all the metropolis to Sydenham. A Pantomime by Mr. Nelson Lee, aided by the imperturbably ludicrous Stead as clown, cannot fail to prove a source of great amusement. We have, too, the Wooden-head Family, and a comic opening scene personated by Randall and others; the Bologna Family; a comic scene of the Giant and Dwarf; Little Huline and his Sons; the Edouards; Duriah and Davies; and Preakou, the Danish athlete. In addition, Pulleyen's Hippodrome, with little Blondin, &c., and a complete stud of equestrian artistes; Thiodon's Mechanical Theatre, interesting to young persons;—a scene exhibiting with vivid reality a storm at sea, with ships in distress firing signal guns; Skating Hall; Gymnasium; Carousels; Swings; Invigorators; Target-shooting; Cosmorama; and every other amusement will all be open.

The Great Prize Ox, the champion at the Cattle Shows of the season, will also be on view. The visitors may depend upon it that they will not find this animal "ox et preterea nihil." The attractions thus enumerated might have been thought sufficient to satisfy the most voracious; but ever alive to novelty, it is the policy of the Palace authorities to secure every extraordinary exhibition. Thus Signor Ethardo is introduced at the last moment. He has made himself famous throughout Italy and Germany by his extraordinary performance of the "Spiral Mountain," and having only just arrived in England, has been secured. On occasion of the Dante Festival in Florence, in presence of his Majesty King Victor Emanuel, so exciting was the performance that during Ethardo's ascent, the music was stopped, lest its

vibration should cause him to make a false step. This performance has been given at the Teatro Andrea Dorio, Genoa; Poleatama, Florence; Arena la Bronica, Leghorn; Great Roman Amphitheatre, Verona; Grand Theatre, Venice; Teatro Maroma, Trieste; Meyer's Gardens, Leghorn; Arena, La Spezia; Teatro Alfieri, Turin. The globe on which the gymnast works his way up and down is thirty inches in diameter, and ninety inches in circumference. The width of the winding platform is twelve inches, flat, without groove or protection to assist the ascent or descent. The feat is marvellous, at the same time perfectly free from danger. The height of the incline winding from the base to the capital of the column is upwards of 180 feet. The globe is constructed of wood and iron, without india rubber, gutta percha, or other adhesive material to assist the performer in his difficult task. The performance indeed is most unique, and may be said to inaugurate a new era in the gymnastic art of the age.

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To the Editor of the MUSICAL WORLD.

SIR.—"Why Carlotta Patti?" I ask, and Echo, always on the alert, answers "Why?" The reason of the two interrogatives I will now proceed to explain.

There is certainly no disputing about taste. Some time ago, Herr Langert composed an opera called *Des Sängers Fluch*, which has lately been pursuing a triumphal course through many of the principal cities of Germany. At length it was produced in Vienna. That the result did not prove as favourable as the composer and his friends doubtless anticipated will be seen from the subjoined letter, addressed to the *Neue Berliner Musik-Zeitung*, by Dr. Rudolph Hirsch, a gentleman who enjoys a high reputation as an impartial and able critic:—

"The greatest of all horrors to my mind has always been what is called a 'Capellmeister's Opera.' Every musical-director in a little German town considers himself authorised to take the scores piled up on the shelves in the library of the theatre, to knock the dust out of them, and to coin it into notes, as though it were so much pure metal from out the mine of his genius. It is true that this dust is seldom carried far. I must confess that when I went to hear Herr Langert's opera I was not free from the dread of finding that, like so many others, it was a specimen of the 'Capellmeister music' I have described, but I was agreeably surprised; the sharply characterising power of his figures, the warm pulsations of his melodic invention, and the elegant, rich, and perhaps superabundant harmony and instrumentation, based entirely upon modern views, afforded me genuine pleasure. That Robert Schumann is the god of Herr Langert's musical idolatry, and that Herr Langert, all the time he was engaged upon *Des Sängers Fluch*, treasured in his heart Schumann's *Paradies und Peri*, like some first love to which a man is always recurring in his words and in his works, strikes me as an indubitable fact. This work of Schumann's is, by the way, a work of more than earthly beauty, which, however, will not be completely appreciated till some future period. If a person wanders among orange trees and jessamine bushes, he is sure to take some of their perfume home with him, though he may not have plucked any of the blossoms. We do not blame Langert for this. That, moreover, the echoes of Wagner's instrumentation have not failed to reach him is also something which does not astonish me; emulous beginners can at first never entirely escape the influence of such minds. Besides, Langert possesses plenty of originality notwithstanding all this.—If, my dear friend, I did not limit myself to-day entirely within the bounds of a letter, I would, with pleasure, examine analytically the thirty-seven numbers of the opera. But I will touch only upon a few separate points. A most charming love motive of Elsifried (B flat) runs through the entire opera, which, according to the good old custom, is distributed in the regular forms and has nothing in common with what is called Wagner's 'endless melody.' I consider the finest numbers in the opera to be those marked as 4, 5, 9, 10, and 11 in the first act; the introductory duet in the second; the charming female chorus (in F sharp), No. 31; the original 'Festmarch' in the third act, and the entire finale.—This opera contains great difficulties. The composer has an especial passion for five or six sharps, with which, however, some excellent effects are obtained. The singers have to contend with some really perilous passages, and the violin sometimes, in No. 16, for instance, to overcome certain great caprices on the part of the composer. The element which fails the opera generally is light, which ought to penetrate between the separate numbers, most of which are, as it were, cased in coat of mail; a composer should sometimes pause, even in the matter of ideas, if he would be intelligible to the great masses. Now for a few words on the performance. With all the intensity she has always infused into German music, Madame

Dusmann sang the Queen, up to the end of the first act, with magic softness; the finale to the third act, also, was admirably executed. Madlle. Kraus, Giacila, was especially well disposed, while her personal appearance produced a very favorable impression. Herr Schmidt exerted himself conscientiously to make the best of the old minstrel, and presented a picturesque realisation of a genuine Bard. Herr von Bigno, on the contrary, was too spruce and smiling for any one to believe him a bloodthirsty king. The principal part in the highest aim of humanity, was unfortunately confided to Herr Ferenczy, and this decided the fate of the opera, which is almost hyper-poetical. The Minstrel's real Curse was this mere naturalist.—Herr Desoff, the *Capellmeister*, did all he could for his brother German, and conducted with unwonted energy. The opera, on the whole, went well, especially the difficult second finale. It was, also, well mounted, as regards the scenery and dresses. I am firmly convinced that, despite the coolness with which the first performance was received, it would have been eventually successful, had we not happened to have at the present time far higher art-attractions than those of an *unknown* composer. "Have you heard Patti laugh? She is really divine!" Such was the gossip, in the theatre, of gentle and lowly, upstairs and down. Such was the preparation for *Des Sängers Fluch*. When the curtain rose, the audience were already in an unfavorable frame of mind—it will be long ere the Patti's laughing couplet is forgotten, and ere people find time once more to listen attentively to anything serious."

Now, in the above letter, there are two things, I should say, which will at once strike every reader, namely, that Herr Langert's opera is precisely one of those "Capellmeister operas" of which Dr. Rudolph Hirsch entertains such a lively dread, and that it is not quite fair to sneer at Madlle. Carlotta Patti because Herr Langert's muse failed to find favor in the eyes, or rather ears, of the Viennese. As far as I myself am concerned, Mr. Editor, I have no hesitation in stating that I am not at all astonished at the behaviour of the latter. I have never heard the *Sängers Fluch* myself, but I know some persons who have heard it, and from what they told me I concluded in my own mind it was not exhilarating. Even Dr. Rudolph Hirsch gives us to understand that it is written with Robert Schumann as model No. 1, and Richard Wagner as model No. 2, so I think we can form a pretty good opinion as to its merits, and account for its *finco* without accusing poor Madlle. Carlotta Patti of it. I frankly confess that I, individually, would a hundred times rather hear Madlle. Carlotta Patti than listen to "serious" music of the mere "Capellmeister" pattern, as described by Dr. Rudolph Hirsch. A work may be very "serious," unfortunately, and, at the same time, execrably bad. The fact of the matter, it strikes me, is this: Dr. Rudolph Hirsch, being, as I before stated, a conscientious critic, was obliged to say that *Des Sängers Fluch* was not a success. Not wishing, however, to hurt Herr Langert's feelings, he attributes that gentleman's failure to Madlle. Carlotta Patti. What does that prove? It proves that Madlle. Carlotta Patti must have indeed made a great hit in Vienna, but it also proves, secondly, that the worthy critic has not a keen eye or ear, for cause and effect. But could not he have hit upon some one else on whom to throw the blame? I once more ask, "Why Carlotta Patti?"—Yours,

NUMBLES.

MISS ANNA HILES.—The *South-Eastern Gazette*, noticing a concert in which Miss Hiles and Mr. George Perren were the principal vocalists, writes as follows:—"Miss Anna Hiles was the prima donna of the evening. She has a voice of great compass and flexibility, thoroughly cultivated and perfectly under control. Her first piece, Wallace's prayer from *Lurline*—'Sad as my soul,' a composition so full of deep pathos and thrilling anguish—secured for her at once the cordial regard of her delighted auditors. To a hearty encore she repeated the prayer. In all her other pieces she was equally successful, 'Comin' through the rye' being exquisitely rendered, and on each occasion she was encored. Mr. George Perren sang with great feeling a new naval song, thoroughly characteristic and expressive. His 'Good-bye, sweetheart, good-bye,' was sweetly and feelingly sung, and called forth an encore; and his last piece, 'Sound an alarm,' was, with the organ accompaniment, delivered evidently to the delight of the audience."

CONUNG.—*L'Afriqueine* has been produced with great splendour and immense success.

\* For the benefit of those who do not understand German, I may mention that the title of the opera, *Des Sängers Fluch*, means, in English, *The Minstrel's Curse*.—NUMBLES.

## CARPET DANCING.

To the Editor of the "MUSICAL WORLD."

Sir.—In an age of revivals and societies for the promotion of benevolent aims, it is surprising that nothing has been done to revive the almost extinct domestic dance. How it was that dancing went out of fashion it is easy enough to remember. The chief culprits were the Evangelical clergy and their followers. They had their own favourite forms of dissipation, and would endure no rivals in the field. It was obvious that if society went on in its old ways the supremacy of the preachers of the new school could not be established. Amusements that tended to promote the growth of feelings hostile to the Puritanical view of human life and of the hopeless future fate of the immense majority of mankind were a nuisance, and must be abated. So a very odd and original notion was started. Playgoing, cards, and dancing were ticketed as "worldly." If you asked what made these three things worldly, you were told that they were in vogue with worldly people. If you asked how you were to know what people were worldly, you were informed that worldly people were those who went to the theatre, played at whist, and danced; while the outward and visible sign of the non-worldly was their preference for missionary meetings, tracts, and hymns. If you objected that this kind of reasoning was a mere arguing in a circle, you were informed that you had a worldly mind, to which statement there was plainly nothing to be said in reply. If you looked into Evangelical books to discover why it was worldly to dance with a young lady, but not worldly to hand her in to dinner, you met with the same style of discourse that you heard in *vivæ vocis* discussions; unless, indeed, you took up such a book as Adam Clarke's *Commentary on the New Testament*, in which the beheading of John the Baptist at the request of a young lady who has just been dancing is adduced as a proof of the crimes which young gentlemen as well as young ladies are led to commit through the influence of quadrilles.

However, at any rate, so it was. The life of English dancing died out while its form survived in the still existing halls and other such gatherings. The Puritanical anathema extended its influence beyond the range of theological Puritanism, and, aided by other changes in modern life, created certain habits and ideas which are still vigorous, though Puritanism is everywhere steadily though slowly dying away. As for those elaborate affairs that we call balls, they are only remotely connected with that genuine love of dancing that was killed by "the Clapham sect." People go to them for various reasons, of which the honest, hearty wish for a good dance constitutes a small portion. Many of the women, some of the girls, more than half of the young men, and all the old men, care not two straws for waltz, galop, or mazurka. They go for the sake of going, to please others, to forward matrimonial schemes, to exhibit their dresses, to keep up or to gain a certain position in society. They go just as unusual dandies go to the opera, not as boys go to the cricket-field, or as sportsmen follow the hounds. When George the Third was King, dancing was real dancing, for dancing's sake. The waltz was hardly known, and in fact was regarded with the profoundest aversion by the thorough-going, energetic dancers of the old school, when dancing was a manly amusement. Did any one of the young men who now dawdle dismally through a quadrille, or of the young women who whirl round a room in muslin skirts twenty yards in circumference, ever see an old lady or an old gentleman dance in whom the traditions of a better age still survived? If so, they will have seen the strange sight of a man dancing, and not only not looking like a fool, but certainly not feeling like one. See his shapely leg, concealed in no bagging trousers and ankle-hiding boots; see his ever-ready hands, as they are extended to his partner for a touch very different from the embrace of the waltz and the galop. He executes the needful figures with an easy but scrupulous conscientiousness. His countenance is as much alive with pleasure as that of the schoolboy, cricket-bat in hand, before the wicket, or as that of the eager maiden now plotting some specially ingeniousfeat at croquet. He smiles to his partner and bows as nobody now can bow; and together they go on, notwithstanding their almost venerable years, till they are healthily and innocently tired out, and not, as now, giddy and ready to fall with half-intoxicated brain after whirling round in a mob of couples engaged like themselves in interminable gyrations. In a word, men once danced without the smallest loss of self-respect, because their dancing was not a sham, but a thing undertaken for its own sake as a source of real amusement. The quadrille, the cotillon, the country-dance, the reel, and even the minuet and the gavotte, were studied and danced with just the same unaffected zest as this new croquet, which is played every summer's afternoon on thousands of lawns throughout the kingdom.

Will no reformers, then, arise and teach the lads and lasses in gentlemen's homes that we have not yet revived all the good things that envious time has consigned to an undeserved oblivion? Is there not a cause? Are we to be doomed to the present dreary "evening party," or the still drearier "musical evening," through another gen-

eration? Can nineteenth-century humanity rise to no higher level of cheap enjoyment than badly-played bad music, duets in which it is difficult to say whether singers or listeners suffer most, and geographical or verse-making ingenuities cruelly called games? We are not all of us rich, so as to afford large establishments and good dinners. Besides, many women and all girls think a dinner party the most melancholy of inventions. Balls are scarce; they are beyond the reach of thousands; they require an unpleasant outlay on dress and other matters; and they involve late hours and other undesirable consequences which sober, steady-going fathers and mothers do not much approve. What rational young men and women ought to aim at is the simple, old-fashioned carpet dance; when if one or two dozen people were assembled together, and the older fops were set down to whist, somebody sat down to the pianoforte and played quadrilles and country dances, and nearly everybody else danced, and nobody was bored. It is a lamentable fact that delightful as is pleasant talk, it is a rare thing to find in chance society. Nature, very unkindly, has created many of us with mediocre abilities; and when we meet for a few hours we most of us want something to do. Why, then, should we convert ourselves for the nonce into serious hypocrites, and gravely pretend to enjoy a set of nominal pastimes which are "neither fish, flesh, nor fowl, nor yet good red herring"? Why not, if we want to do something, do that which will give real pleasure, at any rate to a large number of the people present, instead of painfully toiling through a hollow routine which certainly is distasteful or dismal to nearly every rational being? The new croquet mania shows what a terrible craving for some sort of real amusement has been silently preying on the hearts of the gentle youth of England. What, it may be asked, are all these pretty enthusiasts doing with themselves these long winter evenings? Are the hearts that palpitated at the blue or the red or the green ball shot through the desired "hoop" now satisfied with "Consequences," or "the American game," or Verdi and Gounod-travesties? Are they not longing for summer days and smooth-shaven lawns, or else inventing idiotic devices, like drawing room croquet, wherewith to still the craving within them?

Let them take the advice of sensible men, and resolutely resolve to play the hypocrite no longer. When they find evening parties or the home fireside dull, let them say so. When they think music a bore, let them say so. When they don't care for reading "improving books," let them say so; only don't let them read too many exciting novels, although the Puritanism which forbids cards permits an unlimited allowance of questionable fiction. But let them say honestly, "We should like to dance," and if their brothers or cousins, or young gentlemen in general, respond rather coldly, and think it a bore, let them ask their fathers, uncles, and the middle-aged race generally; and if these last are unwilling, let them turn to the generation of grandfathers, and they may rest assured that they have but to ask in order to be gratified. Christmas is come again, and it is the very season for schemes for the benefit of the suffering of all classes. It is a proper time for putting an end to cant of all kinds; and the cant of pretending to enjoy what is intensely unenjoyable is real cant, and ought to be diminished by all possible means.

Only, if we may venture a hint—if the simple, manly, unaffected amusement of our grandfathers is to be revived—it must be with the dances they themselves studied and loved in their day. They had, and still have, a weakness in favour of dances of the non-waltzing kind. To put it plainly, they like to see their wives and daughters at a more respectful distance from their partners than is the custom in these new-fangled rotatory whirlings. And the prejudice, if prejudice it is, is not confined to the survivors of a bygone generation. Strange as it may sound, the prejudice is shared by many a hearty and jovial youth, who is not in the smallest degree tainted with prudery and priggishness, but who, whatever his own practice may be, does not quite like to see his sisters clasped round the waist by the very miscellaneous men who are met with even in the most "select" and proper of private ball-rooms. If the "maiden of blushing sixteen" is to promote the reform of social evenings, she must—if she would avoid making unnecessary opponents—aim at the revival of the old-fashioned dances, and none others. Nor need she apprehend any loss of gratification. If she thinks that the pleasures of a *valse à deux temps* or an intoxicating polka are equal to those of a "Sir Roger de Coverley," she is as mistaken as those more elderly spinsters who regard a combination of the multiplication table and *rouge-et-noir* as at once the most innocent and the most exhilarating of human enjoyments.—We are, Sir, your faithful servants,

14, Buckingham Street, Strand, Dec. 27.

PALL MALL GAZETTE.

M. EMILE PEANIN, director of the Académie Impériale de Musique, has remitted to the Minister of the Interior the sum of 8731 francs, the profits of the performance of the Mass recently executed at Saint-Eustache, by the artists and choristers of the opera, in aid of the orphans of the victims to the cholera.

[December 30, 1865.]

**THE CONCORDIA MUSICAL SOCIETY FOR THE PRODUCTION OF UNPERFORMED OR UNFAMILIAR MASTERPIECES.**—This new and already flourishing society made its profession of faith, on Thursday evening, 28th instant, through the medium of its conductor, Mr. Volekmann, who read a paper in the lower room Exeter Hall at a special rehearsal and meeting convened for the occasion. The salient points of this address were received throughout with acclamation. Amongst the most noticeable of these were the assurances that the Concordia was not in any way antagonistic to existing institutions, that it sought to widen the knowledge of great works, which the mere commercial spirit of concert-giving could never achieve, seeing that popularity, sometimes irrespective of intrinsic merit, was what the public would pay for the most readily, that the Concordia sought to be independent, self-supporting, and therefore unshackled by the slavish bonds of prejudice, that by its efforts all real lovers of music would be enabled to hear, and perform such compositions as they themselves approved, that it would ultimately occupy a paramount position in musical history, and that the names of its original members would be honoured as those of amateurs of the amateurs. With views such as these, against which no dissentient voice was raised, we are bound to augur well for the future of this Society, and hail with satisfaction the fact that a large audience—visitors as well as members, testified by reiterated plaudits, how heartily each and all sympathised with the liberal objects and advanced principles of the Concordia.

**ROCHESTER THEATRE ROYAL.**—This theatre will be opened on Boxing-night, and remain so during Christmas, Mr. German Reed having taken it for his Opera Di Camera Company, which includes the following "artistes":—Miss Robertine Henderson and Madame D'Este Finlayson, Miss Emily Pitt, Messrs. Whiffin, Gaynor, Wilkinson, Conway Cox, Howard, Herring, and J. A. Shaw. Pianoforte, Mr. Sidney Naylor; Tomlins, Mr., harmonium. The repertoire of the company will consist of those Operas "Di Camera" performed at the Royal Gallery of Illustration, viz.: *The Soldier's Legacy*, *Jessy Lea*, *Widows Bewitched*, *Too Many Cooke*, *Love Wins the Way*, *A Fair Exchange*, and Offenbach's opera extravaganza, *Ching-Chow-Hi*. At the Rochester Corn Exchange the Orpheus Glee Union gave a grand evening concert here on Monday last, under the immediate presence and patronage of the Earl and Countess of Darley. The performance was excellent, and the room well filled.

**MAIDSTONE.**—On Monday evening Dr. White, the popular illustrator of Irish minstrelsy and poetry, delivered his entertainment entitled "An Evening with Moore and Byron," at the Literary Institution Maidstone, with songs and readings from the respective works of the two poets, proving the humanizing and social enjoyment of music. In illustration of his subject he also read passages from the works of Milton and Shakespeare, which were received with great applause by the audience. During the progress of the lecture, when speaking of Moore, Dr. White quoted passages from Earl Russell's Memoir of the Irish Bard, and passed a gloomy eulogy on the genius and noble character of the premier, whom he states was one of the earliest friends and admirers of "the poet of all circles." Dr. White's personal reminiscences of Moore were most novel and interesting; he also illustrated, with great effect, some of the songs of "his own green isle," infusing into them the deepest pathos and feeling. He was loudly encored in a ballad "Beauty and the Bard," when he gave a new ballad of his own, "Nora's Bower," which was received with loud applause. The second portion of the entertainment consisted of readings and songs from Moore's "Evenings in Greece." The talented lecturer concluded his interesting discourse with remarks on Byron's death and devotion to the cause of liberty and Greece. The illustrations were most eloquently delivered, being new to the audience, and were keenly relished by the crowded and fashionable company which completely overflowed the spacious hall of the Corn Exchange.

P. P. P.

**FERRYHILL, DURHAM.**—The Mount Pleasant Harmonic Society gave a concert lately in the National School-room, granted for the occasion by the Rev. H. F. Long. The attraction was Mr. David Lambert, of the Durham Cathedral Choir, whose name was in the programme for five songs. These were "The Holy Friar," "The Bellringer," "I'm not myself at all," "My father's apple tree," and "Katty Moyle." Mr. Lambert was encored in all his songs. Mr. R. H. Runciman, an amateur from Mount Pleasant, sang "Scotland Yet," and the old nautical ballad, "Aretusa." Mr. Thomas Burlinson, a clever amateur violinist, played a solo, and well merited the applause he received. He also played with Mr. Boothroyd a violin duet on airs from *Norma*. Messrs. Hutchinson and Scholz sang the duet, "Hark! 'tis the Moorish Evening Drum," very creditably. Mr. Wm. Crawford, of Bishop Auckland, presided at the piano. The band, conducted by this gentleman, performed two overtures and several pieces of dance music with much effect. "The whole arrangements of the concert," writes the *Durham Chronicle*, gave general satisfaction, and we hope that the Mount Pleasant Society will go on and prosper."

**CROYDON.**—(From a correspondent).—On Tuesday evening, Mr. George Russell gave his annual evening concert at the Public Hall to a numerous and fashionable audience. Vocalists, Mdlle. Liebhart, Miss Whytock, Mr. W. H. Cummings, and Mr. J. G. Patey. Instrumentalists—Violin, Mr. Henry Blagrove; second violin, Mr. Thom; violin, Mr. Edward Wooley; violoncello, M. Paque; contrabass, Herr Biehl.—Conductor, Mr. J. G. Calcott. Mr. Russell presided at the piano. Haydn's trio in G major, by Mr. G. Russell, Mr. H. Blagrove, and M. Paque was well performed, and deservedly applauded. Gounod's air, "Un jour plus pur," was sung by Mr. W. H. Cummings with excellent effect. Miss Whytock was also loudly applauded in a bravura air by Rossini. Three musical sketches, "An intercession for 'Pity,'" "Grief," and "Joy," composed by Mr. G. Russell, and performed for the first time, was executed with much taste, and if we may judge from a first hearing, we should say it will be received with favour, as the music is pretty, and in good keeping with the subject. Verdi's "fors lui," sung by Mdlle. Liebhart, was a brilliant performance. Meyerbeer's air, "Ever my Queen," was next sung by Mr. J. G. Patey, followed by Blagrove's fantasia (violin) on airs from *Don Giovanni*, by Mr. H. Blagrove. A new song, entitled "Solitude," composed by Mr. G. Russell, and performed for the first time, was sung by Miss Whytock, and loudly encored. Mr. G. Russell's trio (MS.) No. 2, for pianoforte, violin, and violoncello, performed by the author, Mr. H. Blagrove, and M. Paque, found many admirers. Mendelssohn's pianoforte concerto in G minor (with quartet accompaniments), Mr. Russell pianist, was the gem of the evening. A song, "Meetings and Partings," composed by Mr. G. Russell, and sung by Mr. W. H. Cummings, passed off satisfactorily; and Mulder's Liebhart polka, "Vieni ognor fedel," sung by Mdlle. Liebhart, was redemanded, the fair cantatrice substituting "Within a mile o' Edinbrog' town." Other pieces were performed during the evening, which I need not specify. Mr. Russell has to be congratulated on the success of his entertainment. Mr. J. G. Calcott acted as conductor.

Mr. H. C. Deacon has been giving his "Chronological Recitals" of pianoforte music at Derby and Leamington, and was favorably received at both places. Among the composers whose works were brought forward were Bach, Scarlatti, Handel, Haydn, Mozart, Beethoven, Weber, Schumann, Mendelssohn, Chopin, Heller and Sterndale Bennett. Specimens of each master were given with remarkable ability by the pianist, who played all the pieces from memory, an extraordinary feat considering the number of compositions involved. Mr. Deacon also introduced some of his own compositions, which were greatly admired and warmly applauded. The *Derby Reporter* newspaper, in noticing the recital, says, "Mr. Deacon stands in the highest rank among the pianists of the day, and we heartily congratulate him upon his reception, which was not only cordial but enthusiastic. The sooner Mr. Deacon visits Derby again the better."

**VICTORIA HALL, BAYSWATER.**—(From a Correspondent).—A concert took place in the above hall on Thursday evening in aid of the fund for liquidating the debt on the organ of All Saints' Church, Kensington Park. The principal singers were Miss Florence de Courcy, Mad. Helen Percy, Miss Lucy Egerton (pupil of the Bayswater Academy of Music—her first appearance), and Mr. Frank Elmore. Mr. George B. Allen acted as conductor. Miss Lucy Egerton possesses a good voice, and gave the song, "The legend of the mill," composed by G. B. Allen, in a very pleasing manner, and altogether made a very successful *début*. Miss Florence de Courcy sang the aria, "Regnava nel silenzio," from *Lucia di Lammermoor*, with much brilliancy. Madame Helen Percy was highly successful in Randegger's Italian aria, "Ben è ridicolo," and the English ballad, "Where is the rover?" Mr. Frank Elmore obtained the first encore of the evening in a song of his own composition, called "airy fairy Lilian." It is very pleasing and is written well, and, moreover, it suits Mr. Elmore's voice admirably. A selection was given from Mr. G. B. Allen's operetta, *Castle Grim*, and every piece met with a hearty reception. The concert was well attended by the *élite* of Bayswater and the neighbourhood, and must have proved a success for the purpose for which it was given.

**ERON.**—St. John's Schoolroom was well attended at the last "Evening for Reading and Music." The managers were Mr. Sanders and Mr. Adams. Several of the "Readings" were much liked, especially "Travels in the Arctic Regions," and Byron's "Apostrophe to the Ocean." The musical part of the evening was entrusted to Miss Webber, Miss Fenmore, Mrs. Blackburn, and Miss Burgess, as vocalists, and the Misses Sanders as pianists. At the conclusion of the entertainment, the Rev. Mr. Shuldhams thanked the performers for their kind assistance and wished them all "A Merry Christmas."

**A LETTER WEIGHT TO MADAME LUCCA.**—The King of Prussia presented to Madame Pauline Lucca on the day of her marriage a *presse papier*, surmounted by a golden hand, the index finger of which bears a ring set in brilliants.

**VICTORIA.**—Senor Yradier, the celebrated composer of Spanish songs and ballads, is dead.

**TYNEMOUTH, SOUTH SHIELDS, AND JARROW** FORTNIGHTLY POPULAR CONCERTS.—(From a Correspondent.)—Until this last winter the inhabitants on the north and south sides of the Tyne have had few opportunities of hearing good music performed by first-class artists. This winter, however, North and South Shields bids fair to rival any town in the north in that respect, as a number of music-loving gentlemen have come forth nobly to the rescue, and formed a guarantee-committee and, with the help of their indefatigable Secretary, Mr. Shields, have already given two concerts at each place, and intend keeping up the performances fortnightly. The concerts have been well attended by all classes, and bid fair to make the canary Northerns as enthusiastic in the art as some of their Southern neighbours. The first concert was given in Tynemouth on Thursday evening, 30th of November; South Shields, Friday, 1st Dec.; and Jarrow, Saturday, 2nd Dec., when the following artists appeared:—Miss Rose Hersee, Miss Newbound (Leeds), Mr. Frank Elmore, Mr. Ferry (Sunderland), and Mr. W. Falkin. The second concert was given in Tynemouth, Dec. 14th; South Shields, Dec. 15th; and Jarrow, Dec. 16th.—Artists, Miss Edith Wynne, Miss Annie Ferry (Sunderland), Mr. D. Whitehead (Durham), Mr. D. Lambert (York), and Mr. W. Falkin. The third concert will take place this week.—Artists, Miss Rose Hersee, Miss Hargreaves, Mr. George Perren, Signor Fontani, and Mr. Milburn. Mr. W. Mason is the pianist on the north side of the water, and Mr. T. A. Alderson on the south. Engagements have also been made with Miss Helene Walker, Mr. Price, Mr. W. Mason (Lincoln), Miss Helen Kirke, and others.

**BRIXTON HILL**.—The announcement of an evening at the pianoforte by Mrs. John Macfarren, on Monday, Dec. 18th, attracted the music-lovers of the surrounding district to the lecture hall, in the new park road. The accomplished virtuoso delighted equally by her poetical interpretation of Beethoven's "Sonata Pathétique," her brilliant execution of the final rondo from Weber's sonata in C, her graceful and expressive phrasing of some of Mendelssohn's "Lieder ohne Worte," and her spirited performance of a fantasia on Scotch airs. Madame Gilardoni was the vocalist of the evening, eliciting for two of her songs a redemand.—Mozart's exquisite setting of Goethe's lovely little poem, "Das Veilchen," sung with sweetest of voice and unaffected manner, and the favorite "Comin' thro' the rye," given with arch simplicity. Mrs. John Macfarren preceded each piece with remarks on the character and purport of the music, which were most cordially received by the numerous audience who thronged the lecture-hall in every part, and her masterly and brilliant pianoforte playing was constantly greeted with still more vehement applause.

**MANCHESTER**.—For the following account of the *Messiah*, which was performed at the Free Trade Hall, on Thursday week, under the direction of W. Charles Hallé, we are indebted to the *Manchester Guardian*:—“The performance of Handel's masterpiece attracted an immense audience, and was one of great excellence. It could hardly have been otherwise, considering the resources at Mr. Hallé's disposal, viz., a powerful chorus, a superb band, strengthened by the organ in the experienced hands of Mr. H. Walker, and a quartet of principals (Madame Sherrington, Miss Palmer, Mr. Sims Reeves, and Mr. Lewis Thomas) whose names are guarantees for solos. Madame Sherrington is a remarkable instance of an artist trained in the florid French school adopting the severe style of oratorio, and singing the music with as much purity, breadth, and expression, as if it had been made her exclusive study. Her execution of the soprano music of the *Messiah* is a confirmation of this. In refined expression nothing can exceed “Come unto Him;” and, in fervor, “Rejoice greatly” and “I know that my Redeemer liveth” may be cited as models. “How beautiful are the feet” is also a finished and expressive performance, the proper simplicity of feeling marking it throughout. Mr. Reeves's performance of the tenor music of the oratorio is too well known to need any special reference. In two of the airs, viz., “Behold and see” and “Thou shalt break them,” he is without a rival. As an expression of poignant sorrow we know nothing more true to nature than the first, and as the utterance of fiery indignation nothing more effective than the second. “Comfort ye” is another fine example of expression of a softer character. In the mouth of Mr. Reeves it is really and truly “comfort.” Excellent too is “But Thou didst not leave.” This air is very generally given to a soprano voice, and perhaps it is not effective when so sung. In the hands of Miss Palmer the contralto music was quite safe. Of the three airs, “O Thou that tellest,” “He shall feed his flock,” and “He was despised,” the second was the best. Mr. Thomas gave the two principal bass airs, “But who may abide,” and “Why do the nations” with admirable effect, especially the latter. The choruses were executed with remarkable precision, and with force where it was required. This was especially the case with “For unto us,” which was re-demanded with “Lift up your heads,” the “Hallelujah,” and “Worthy is the Lamb.” Altogether the performance was one that the accomplished conductor may take a just pride in.”

**CHELTENHAM**.—The Concert of Messrs. Hale and Co. came off on Thursday night. The rooms were crowded with the *élite* of our town and county. Indeed, never before do we remember seeing such a brilliant gathering of our county families in Cheltenham. Of such well-known artists as Miss Banks, Madame Sainton-Dolby, Mr. Sainson, and Mr. Linter we need say no more than that they all executed the portion of the programme allotted to them with their accustomed success. On the *début* of Mr. Tom Hohler we must be permitted to dwell more at length. It might naturally be expected that an audience composed in great measure of his personal friends would warmly receive this gentleman on his making his first appearance in this country, and, doubtless, anxious friends had formed favourable opinions of his powers, wishing for his success rather than really knowing anything of the advancement he had made during the last few years. Be this as it may, we have no hesitation in saying that no person who was present on last Thursday night—not even his most ardent well-wisher—could have anticipated more decided and triumphant success. We would by no means wish to convey the idea that Mr. Hohler is the highly-finished artist a little experience will doubtless enable him to become; but we say, without fear or favour, that he sang last Thursday night as no English artist now on the stage can sing. He has a magnificent tenor voice of great power and compass, his upper notes are particularly clear and musical, and his style of singing is irreproachable. We may well be excused if we take pride in having for a neighbour a gentleman who, by birth, education and unquestionable talent, is so eminently qualified to take a high rank in his profession. We congratulate Messrs. Hale and Co., not only on the success of their speculation, but on having had the honour of introducing to the public so promising an artist. MM. Lauber and M. Von Holst presided at the pianoforte.—*Cheltenham Times*.

**MANCHESTER**.—The Free Trade Hall was crowded on Christmas night by persons eager to hear the *Messiah*, which was produced under the direction of Mr. D. W. Bank, with a competent staff of vocal and instrumental executants. The band and chorus numbered 200 performers, with Mr. C. A. Seymour as leader, and Mr. H. Walker at the organ. The principal vocalists were Madame Rudersdorff, Mdile. Anna Drasil, Mr. W. H. Cummings, and Mr. Weiss. Madame Rudersdorff was in excellent voice, and sang with great effect. Mdile. Drasil, a pupil of Madame Rudersdorff, possesses a full-toned, round contralto, of rich quality and considerable range. In the solo, “He was despised,” she was rapturously applauded; and the finished style of her execution, combined with the tenderness with which the sentiments were expressed, amply justified the applause which led to a repetition of the air. Mdile. Drasil has evidently received the most careful and judicious training from her accomplished instructor; and the young lady gives promise of future success in her professional career. Most of the other solos were greatly admired, and each of the principals came in for a due share of applause. The performance throughout received almost qualified approval.—*Manchester Courier*.

**JENA**.—The concerts of the Academic Union are increasing more and more in public favor, the natural consequence of the spirit and cleverness with which they are managed. The following are the last three programmes:—Nov. 21st: Overture to *Fierrebras*, Schubert; Violin Concerto (No. IX, D minor), with orchestral accompaniment, Spohr (performed by Herr Kömpel of Weimar); “Furiantz und Reigen seliger Geister,” from Gluck's *Orpheus*; Overture to the tragedy of *Loreley*, Emil Naumann; “Elegy for the Violin with orchestral Accompaniment,” Ernst (played by Herr Kömpel); “Suite for Orchestra,” Op. 101, C major, Raff.—Nov. 28th: Symphony No. 1, B flat major, Schumann; “Pianoforte Concerto, C minor, Op. 37 (with cadences by Moscheles); Beethoven; Three Songs, “Am Meere,” “Der Lindenbaum,” and “Die Post,” Schubert (arranged for male chorus and orchestra by Herr W. Tschirch of the Academic Gesangverein); Pieces for the Pianoforte, namely: Fugue in C sharp minor, Bach; and Notturno, F minor, Chopin (pianist, Mdile. Mehlig); “Aufforderung zum Tanz,” C. M. v. Weber, scored by Hector Berlioz; “Don Juan Fantasia,” Liszt. Dec. 5th.—Symphony, D minor, Op. 44, R. Volekmann; Overture and Act I. of *Alceste*, Gluck; Concerto for string-instruments, flutes, oboes, bassoons, and horns, F major, No. III, composed in 1776, Ph. E. Bach; Songs at the Piano: “Wer sich der Einsamkeit ergibt;” “Das Mädchens Klage,” and “Mein,” Schubert (vocalist, Madame Köster).—Herren Cossman, Kömpel, and Lassen have given the first of a series of Soirées for Chamber Music, when the following works were performed: Sonata in B flat major, for Violoncello and Pianoforte, Mendelssohn; Sonata for Violin and Pianoforte, Op. 23 (Kreutzer Sonata), Beethoven; Adagio for Violoncello (from the Pianoforte Sonata, Op. 35), Chopin; Trio for Violin, Violoncello, and Pianoforte, E flat major, Schubert.

**BIELEFELD**.—A highly successful performance of Mendelssohn's great work, *St. Paul*, was given here lately, under the direction of Herr Albert Hahn.

[December 30, 1865.]

**THE DRAMA IN AUSTRALIA.**—The prospectus of the Theatre Royal of Adelaide Company (Limited) has been published. It is proposed to raise a capital of £30,000, in 3,000 shares of £10 each, on easy terms, and the list of promoters includes the names of well-known and highly influential colonists. It is further proposed to erect a commodious and elegant building, with café, restaurant, shops, &c., the combination of which it is calculated will secure to the subscribers a return of ten per cent. at least for their outlay.—*Adelaide Paper*.

**AMSTERDAM.**—Herr Joachim has been playing, it is needless to say with tremendous success, here, at the Hague, and Rotterdam.

**TRIESTE.**—A new opera entitled *Marion de Lorme*, music by Signor Pedrotti, words by Signor Marcello, was produced recently, but only with moderate success, at the Teatro Comunale.

**DONIZETTI.**—According to the *Monitore del Circolo Bonamici*, a posthumous opera entitled *Gabriella di Vergy*, from the pen of the above eminent composer, will be produced next season at the Real Teatro S. Carlo. The music of the contralto was, we are also informed by the same paper, arranged by Donizetti for a baritone.

**LIVERPOOL.**—From a Correspondent.—The Liverpool theatres this Christmas present seasonable entertainments, which, for splendour and completeness of ensemble, may favourably compete with those of the best metropolitan theatres. They are all written by gentlemen who have either been resident in the town or who are still "Dickey Sams." The Royal Amphitheatre now open for a brief season under the management of Mr. John Coleman, of Leeds, is nightly filled to overflowing by crowds of holiday folks to witness the pantomime of *The Yellow Dwarf*, the most perfect and splendid ever seen in town. The "book," by Messrs. J. H. Nightingale and H. W. Pearson, (two well-known *litterateurs* and journalists), is highly eulogised by the local critics for the smartness of the dialogue, which contains numerous allusions to recent matters of local, political, and social interest.

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## NEW SONG FOR CHRISTMAS.

### LETTY LORNE.

Words by

**E. M. SHINN, ESQ.**

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